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VIII. DEVELOPMENT OF THE "ENTREMES" BEFORE LOPE DE RUEDA

The *entremes*, or *passo*, for the words were early synonymous, is a short dramatic composition, burlesque or farcical in character,¹ used as a passing-scene for purposes of comic relief. In considering these scenes, especially in the early years of their development before they can be looked upon as forming a well-established literary *genre*, one of the most important considerations is their essentially parasitic character. Scenes that are in every wise *entremeses* may be found frequently in Spanish plays of the first half of the sixteenth century. What must first and above all determine whether a given passage is or is not *entremes* in character, is its intercalation as essentially independent of the plot of the play. Other than this, the delimitations of these scenes are by no means fixed and definite. It must be understood, moreover, that the early writers did not in all probability look upon them as actual *entremeses*. The earliest known uses of the word with reference to a dramatic composition are found in a composition by Horozco² frequently cited, and in the prologue to the *Comedia de Sepúlveda* where the author seems to show a very excellent understanding of their function: "No os puede dar gusto el sujeto ansi desnudo de aquella gracia con que el proceso dél suelen ornar los recitantes y otros muchos entremeses que intervienen por ornamento de la comedia, que no tienen cuerpo en el sujeto della."³ Nevertheless, whether looked upon as such or not, these detached scenes contain in germ the future *entremes*, and

¹ The one case in which allegory enters the field of the early *entremes*, that of Timoneda's *Passo de la Razon y la Fama*, may be looked upon as an exception and treated apart. In two others, *Fama* appears, but it is for comic effect, and not as an allegorical figure.

² *Cancionero de Sebastián de Horozco*, p. 167.

³ *Revista española de literatura, historia y arte*, Vol. I, Madrid, 1901.

cannot be ignored in a consideration of its origin and development.

A search for the earliest traces of what was to become a literary form of considerable importance leads back to Encina. The Carnival Eclogues, published in the *Cancionero* of 1496, and dating back to 1494 for their first presentation, show certain characteristics, at least in subject-matter, that will be common to many *entremeses* of subsequent date, and Kohler has looked upon them as forerunners of the type.⁴ There is, however, one vital objection to counting these eclogues as true prototypes of the *passo*. They can scarcely be considered comic-relief, or passing-scenes: they form individual plays in themselves.

The second *Egloga representada en requesta de unos amores* begins with a passage that serves as an introduction, and the second scene continues the argument of the preceding eclogue. We are told that a year has passed. Here the author seems to have felt the need of dividing his composition. It is at such a point, as between two *jornadas*, that at a later date the insertion of an *entremes* might be expected. The *passo* as such does not yet exist, but Encina inserts a song and dance after Gil has said:

Déjate de sermonar
En esto, que está escusado.
Démonos a gasajado:
A cantar, danzar, bailar.

It would appear, then, that Encina feared a wavering of interest on the part of his audience at this critical point, either from attention too long sustained, or lest his material lacked sufficient dramatic intensity. It is from just this desire to introduce more variety, or sometimes to divide scenes, that the *entremes* takes its rise and develops. In the works of Lucas Fernández, who wrote probably only a few years later than these earlier eclogues of Encina, exactly the same thing occurs. In one of his plays,⁵ after a dialogue between

⁴ Kohler, *Representaciones de Juan del Encina*, p. 11.

⁵ *Comedia hecha por Lucas Fernandez*, ca. 1500.

Bras Gil and Beringuella, they break off the conversation, dance and sing, and then with the appearance of a new personage, the course of the action continues. Still another example is found in the *Égloga Real* of the Bachiller de la Pradilla, played before Charles the First in December, 1517,⁶ where a *villancico* in praise of the king is inserted. Some sort of a break for relief is all the more necessary here in view of the poverty of the action.⁷ While it cannot be called in any sense comic, it is none the less a relief-scene, and shows the general need and tendency that lead to the inception of the *entremes*.

In the *Égloga de tres pastores*,⁸ whose source is the second eclogue of Antonio Tebaldeo,⁹ one scene shows certain relationships to the *entremes*. Fileno loves Cefira. With the impassioned eloquence of a lover, he recounts to Zambardo the woes of his unrequited love. But the latter is a dullard, and as Fileno rises in eloquence, he falls asleep. Fileno arouses him. Again he sleeps, to be reawakened, stupid with drowsiness and babbling nonsense. This so-called "sleeping-scene" forms Encina's only real addition to his Italian original. Neither such a scene nor the character Zambardo appears in the eclogue of Tebaldeo. In the Spanish play, the whole passage bears no relation to the intrigue. In fact, its comic content serves to form a contrast to this first of Spanish tragedies. It seems to have been this variety, later secured by the insertion of a *passo*, that Encina sought to attain,¹⁰ and in so doing he at least approaches the *genre*.

The *Auto del Repelon* which, like the *Égloga de tres pastores*, is included first in the Cancionero of 1509, has often

⁶ Kohler, *Sieben spanische dramatische Eklogen*, Vol. XXVII, Gesellschaft für romanische Literatur, p. 158, Dresden, 1911.

⁷ Idem p. 157.

⁸ Kohler thinks it was probably composed between 1507 and 1509. It appears first in the Cancionero of 1509. Cf. *Representaciones de Juan del Encina*. Bibl. Romanica. Intro. p. 10.

⁹ Crawford, *Spanish Pastoral Drama*, p. 34.

¹⁰ Crawford, *Spanish Pastoral Drama*, p. 35.

been considered as one of the earliest *entremeses*. It undoubtedly does show many of the characteristics of the *passo*, and might easily have been used as such. The great objection to looking upon it as belonging to the type is, as in the case of the Carnival eclogues already mentioned, that it probably was written, not as a passing-scene for purposes of comic relief, but constitutes a completely individual play with no subordinate function in a larger dramatic form.

When in 1513 Encina gave his *Placida y Vitoriano* at the home of the Cardinal Arborea in Rome,¹¹ he used in three of its scenes material that shows the type of the *entremes*. As compared with the developed form, they are naturally rather crude, and they present no dramatic unity, but the whole purpose of the author seems to have been to break the thread of the plot with relief-scenes, and that as has been seen, is in the last analysis, the chief distinguishing feature of the early type.

The first of these, between Flugencia and the bawd Eritea, shows clearly the influence of the *Celestina*. Both Placida and Vitoriano feel that the love they bear each for the other is unrequited. Suplicio counsels Vitoriano to make love to another as a means of forgetting Placida. He accepts the suggestion and courts Flugencia. All this forms a long series of monologue and dialogue of serious nature. It is abruptly at this point, as a relief-scene and wholly apart from the action of the play, that the passage in question occurs. Its coarse wit furnishes the strongest possible contrast to the main intrigue.

¹¹ Carolina Michaelis de Vasconcellos doubts the possibility of dating this play from the oft-cited letter of Stazio Gadio: cf. *Revista de filologia española*, V, 1918, pp. 337-366, where she says, "Atendiendo às ultimas frases da carta, que todos alegam convictos, a favor da sua hipotesi, julgando que a frase sobre as *forças e accidentes de amor* indica o assunto da comedia, eu acho todavia muito duvidoso, e de maneira nenhuma *indubitavel*, que a representada fosse a de Placida y Vitoriano." (P. 362.)

The second of these scenes forms a contrast between the courtly conception of love and the rough manners of the shepherds, as conceived by Encina, and by no means pictured after nature. Vitoriano and Suplicio are searching for Placida who has disappeared. In their quest, they seek information of the shepherds Gil and Pascual. So far the author seems to have tried to relate the passing-scene to the eclogue. He but serves to accentuate the fact that he is groping; the type is not yet established. The lover and his friend leave, following the directions of the shepherds. Gil expresses sympathy for the unhappy lovers; Pascual retorts impatiently, and then suggests a game of cards. They play, and Gil loses, remarking philosophically over his want of luck,

Mas hágate buen provecho
Que perdiendo he de aprender.

They hear some sounds, and uncertain whence they come, they decide to investigate, but Gil's legs are benumbed, and he cannot walk fast. A *villancico* to *Amor* closes the scene.

The third passage which closely approaches the *entremes* follows the *Vigilia de la enamorada muerta*. Gil and Pascual are gathering flowers for a garland, as Gil says "*A tus amores*," but with at least a connotating remembrance of the dead Placida. The touch seems rather artistic, but undeveloped. Suplicio enters, lamenting her death. The shepherds take him for a thief. After he has explained his mission, they refuse to go with him until they shall have taken a nap, and when Suplicio protests, Pascual cries out,

Velad si quisiérdes vos,
Mas tené la lengua queda.

Suplicio consents to the arrangement. Thereupon the scene changes to the spot where the body of Placida lies.

The comic content of the passage is not great. It recalls the sleeping-scene of the *Égloga de tres pastores*. Here

again shepherds, unable to understand the nature of the sufferings of a courtly lover, sufferings in this case related by a friend, are overcome by sleep. Its chief importance in a study of the *entremes* is that it has no real connection with the eclogue, and the purpose seems to be only for comic relief after the recital of the long *vigilia*.

The *Egloga ynterlocutoria* of Diego de Ávila, a play of early date,¹² has several scenes that show a relation to the *entremes*. The first of these is a sleeping-scene recalling to a considerable extent the one in the *Égloga de tres pastores*. Tenorio, a shepherd, is fast asleep. When Benito, a match-maker, tries to arouse him in order to discuss with him a marriage that he proposes to bring about between Turpina and Tenorio, the latter babbles nonsense and cannot be awakened. The scene is for comic effect, and bears no more relation to the play than did the one cited from Encina.

Another wholly detached scene is that which begins with the stage-direction "aquí comienza a alabar al Gran Capitán," lines 528 to 580. Tenorio brings it to a close with the observation,

Queres saber, padre, qué tengo pensado,
Que entramos a dos toméis por remedio
D'estaros metiendo palabras en medio,
Porqu'este mi hecho se quede olvidado?

This is not, however, a comic-relief scene, and does not, save for its detachment from the play, belong to the *entremes*.

The scene between Toribuelo and Hontoya, lines 641 to 706, forms a true comic-relief dialogue. Toribuelo enters asking Hontoya, Tenorio's father, for the keys to his wine-cellar on the pretext that his son needs them to get his Sunday clothes. The key secured, Toribuelo takes advantage of his chance to make away with Hontoya's whole stock of wine, and Tenorio enters dressed in his best, showing that Toribuelo's excuse was merely a trick to secure possession of the keys to get access to the wine.

¹² Kohler dates it prior to 1511. Cf. *Sieben spanische dramatische Eklogen*, pub. cit. p. 168.

The dramatic works of Lucas Fernandez offer no material for a study of the *passo* except for the single instance that has already been mentioned. Comedy constitutes an inherent part of his plays, either to bring about an explanation of religious doctrines or to contrast courtly manners with the ignorance of the peasants as long-standing aristocratic traditions conceived them. It does not appear in the form of detached passing-scenes. It is to Torres Naharro, who in so many respects anticipated the dramas of the following century, that one must turn in a study of experiments in the new form. The *passo*, in so far as the detached scenes belong to the *genre*, exists in considerable numbers in his plays, and shows a distinct advance over Encina, though still not looked upon as a form complete in itself.

In the *Comedia Serafina*, the trick scene in the fourth *jornada* has no organic connection with the plot of the play, and forms an episode that will compare favorably with some of the *entremeses* of fifty years later. Gomecio and Lenicio, two servants, meet. The former is talking a macaronic Latin. Lenicio tells him that Dorosia had told her mistress that Gomecio was infatuated with her, and later that she had assured him,

Que do quier que la topases,
Ant'el ama la besases.

Gomecio is incredulous, and Lenicio promises to assure his lady's favor by an incantation. He ties the dupe's fingers, and utters the formula composed, as he says, of "ciertas palabras caldeas," in reality a jargon. Then he deserts Gomecio, leaving him tied. In response to the latter's cries, Teodoro, the friar, appears and Gomecio receives at his hands the reward of his credulity while Lenicio gloats over the success of his practical joke.

The second and the fourth *jornadas* of the *Comedia Trofea* are in reality *passos*. Both are quite separated from the intrigue of the play. The first introduces two gardeners and a page. An interesting feature of this scene is that it is divided

into two parts by a song and dance. The scene of the fourth *jornada*, while it has no relation to the play itself, is slightly prepared by the closing lines of the second. In content, it is perhaps scarcely *entremes*, although it plays the part of one. To the two gardeners of the second *jornada* are added two others, Mingo Oveja and Gil Bragado. The four offer gifts to the prince, Don Juan. It includes a typical quarrel arising over the question of whose right it is to speak and a misunderstanding on the part of the four personages as to what disposition court custom requires should be made of the presents. It is but a variation of the misunderstanding of courtly love as a theme in the contrasts of *Placida y Vitoriano*.

In the last *jornada* of the same play, the scene in which Mingo borrows the wings of Fame and comes to grief when he attempts to fly is also really an *entremes* in both material and character. If it may be so regarded, it is probably the earliest example of such a scene used at the close of a play.

In both the *Comedia Soldadesca* and the *Comedia Tinelaria*, it is extremely difficult to determine what scenes may be looked upon as *entremeses*. Many in character and content offer what seem to be passing-scenes, but the very nature of the subjects of these plays affords chance for the introduction of loosely-connected, or even wholly disconnected scenes that have nevertheless their justification and belong to the plot, if plot there is, in that they lend to the picture that the author is presenting. To that extent they become integral parts of the whole, and the fact that they may be separated from the play is in this case scarcely sufficient in itself to justify classing them as *entremeses*. Some of them, however, contain excellent material for the *passo* as that, for instance, in the *Comedia Soldadesca*, in which some soldiers strive to force the landlord to supply their wants.

The *Comedia Calamita* likewise contains abundant material that closely resembles the *entremeses* of a little later date, but so skillfully blended with the action as to make it inseparable from the play. Torcazo, the *simple*; his wife,

and the young student are types that will figure in the *passos* of Lope de Rueda. The trick that Iusquino plays on Torcazo in passing himself off as a relative is such as frequently occurs in the *entremes* in its developed form. On the whole, it would seem not unlikely that both in the matter of types and material these comedies had a certain influence on the development of the form.

One scene in the last-named play seems to have all the elements of the *entremes*. This occurs in the fifth *jornada* while Euticio is waiting for his son to come out so that he can settle with him, the term being understood in the true parental sense. Iusquino persuades Torcazo to feign himself dead. That arranged, the former sets up an outcry. In response to his calls, Libina, Torcazo's wife, and the student enter, and in reply to Libina's lament,

Que haré?
Con quien me consolaré?

the student replies,

Callarte cumple a la fe
Por mi amor;
Muérase, qu'es un traidor
De tu placer enemigo:
Yo me casaré contigo
Y aun te serviré mejor.
D'un asno tienes dolor
Porque muera?

Whereupon Torcazo arises from his pretended swoon, filled with wrath!

Torc. Juriami si vivo fuera
Como me ves muerto y mudo,
Don hideputa cornudo
Que los cascos te hendiera.
Lib. Ay, mal dolor que te hiera
De costado.
Esc. Yo me voy.

Which, under the circumstances, is perhaps not an unwise resolve on his part!

In the *Comedia Aquilana*, the second *jornada* is entirely separable from the play and forms an *entremes* despite the fact that the author seems to have wanted to give it a certain connection by the closing lines in which Dileta delivers a message to Aquilano from her mistress. It is, as has already been shown in one or two cases, not uncommon to find these comic-relief scenes given a semblance of relationship to the play in some such manner as this by the earlier writers. In this passage, the personages, two gardeners, a servant, and a maid-servant, are types that have already been found in similar scenes by the same author. The argument is as follows: two gardeners while at work find footprints in the garden. Galterio fears the loss of his wages because of the damage done by the intruder. The scene is one of the earliest to offer a definite discussion of social conditions. Dandario closes this discussion with the words,

Desos vienen
Los que mas pompa mantienen
Y aquellos contino veo,
Mas tristes por lo que tienen
Que yo por lo que deseo.

Dileta, the servant, enters asking for Faceto, and the latter part of the *jornada* is a dialogue between the two. While the scene is a *passo* in its separable character and from the types it portrays, the comparative seriousness of its tone seems to remove it somewhat from the *entremes*. It is from this gardener scene, as well as from certain other passages in Torres Naharro, that Jayme de Güete draws the inspiration, if not the actual material, for some of his *passos*.

From this outline of some of the principal passages that may be looked upon as bearing a relation to the *entremes*, it will be seen how extensive is Torres Naharro's contribution to the development of the form. As regards character-types, he has servants, a maid-servant, a friar, a page, gardeners, a *simple* and his wife, a student, and the allegorical personage Fame, the last-named used, however, for comic

effect, and not for the sake of allegory. In the *passos* of Rueda appear the type of lackey to correspond somewhat with the servant, the *fregona* who may correspond more or less closely with the maid-servant of Torres Naharro, the page, the *simple* and his wife, a friar, beside other clerical characters, a gardener, and the allegorical personage, Fame. Just how far Torres Naharro may be considered a creator of types it is not possible to decide, yet the fact remains that in his works are to be found at least a majority of the more important ones that appear in the *entremes* during the next half-century. Nor is his contribution confined to types as a glance at the material of his followers will show.

One of the most important of these, so far as the *entremes* is concerned, is Jayme de Güete. Yet, however he may follow Torres Naharro, he completely misunderstood his master's art. Had he known how to weave his comedy into his plot as so often happens in the *Propaladia*, his development might have been entirely away from the separate scene from which the *entremes* develops.

In the first *jornada* of the *Comedia Tesorina*, the comic scenes between Citeria and her mistress, Lucina, and between Citeria and the foul-mouthed Gilyracho present in their comedy and general aspect many of the elements of the early *entremes*. Moreover, they serve no real purpose in the play unless it be to introduce the characters, hardly a sufficient justification even in view of the undeveloped state of the drama of the time. In the third *jornada*, lines 1106 to 1404, there is an *entremes*, a scene wholly unrelated to the play. Gilyracho, who is the typical *simple*, enters riding a donkey. He lies down to take a nap, but a thousand things torment him. He beats about him, exclaiming,

Malhadades,
que moscas tan endiabladas!
o que negras picazones!
o hy de puta, y que piojadas
que siento en estos ancones!

While thus engaged, he loses his donkey. Perogrillo enters, and Gilyracho in answer to his question says, "mi negro burro he perdido." "Then you have two?" asks Perogrillo. "No," is the reply.

Pero. Pues esse burro en que vienes
Cuyo es? no es de ninguno?

Like the conventional *simple*, he has been looking for that which was not lost.

The scenes that follow this rather long *passo* are crude to an extreme, and the humor lies in the foul language, macaronic Latin, after the manner of Torres Naharro, and a contest in abuse, a common form of comedy in the early Spanish theatre.¹³

In the *Comedia Vidriana*, the structure of which is so loose that it can scarcely be termed a play, no less than five of the scenes show a lack of relationship to the intrigue. This number of comic-relief scenes in one play is probably equalled in only two others, the *Colloquio de Tymbria* of Rueda where five are pointed out, and in the *Farsa Salamantina* of Bartolomé Palau. They are as follows: *jornada* II, lines 604-770; *jornada* III, lines 1276-1505 (This *entremes* might be entitled *La Caza de los piojos*!); *jornada* IV, lines 1965-2003, a very short scene of the kind; lines 2063-2185; *jornada*, V, lines 2465-2705. The first of these introduces a shepherd riding a donkey. Cetina, a servant, enters, and the inevitable quarrel between the two ensues. It is the rough, coarse comedy of the relief-scene. The second is sufficiently described by the title suggested above. The third, a very short scene, is a quarrel between mistress and servant. In the fourth, a chattering, and selfish gardener argues with his master, and when after a hot dispute they quarrel, he threatens to leave. In the last, Gil Lanudo, in a long monologue, imagines himself a soldier, and acts the part much after the manner of the modern small boy playing

¹³ Crawford, "Echarse Pullas:—A Popular Form of Tenzzone," *Romanic Rev.* VI, 150-164.

soldier. Perucho enters, a fight ensues, and Gil, worsted, goes off calling for Cetina:

Hyerto vengo como un palo;
Hazme un lecho enla cozina;
abre, que vengo muy malo.

The second *jornada* of the *Comedia Tidea* of Francisco de las Natas contains a comic-relief scene unmistakably influenced by Encina. It extends from line 806 to line 1045 and bears no real relation to the play.¹⁴

Menalcas enters dancing and leaping. His first appeal is to the audience,

Hora andar,
quierome enuenturar
(h)a hablar estos señores,
mas no se por do empear
que parescen rugidores.

Such an appeal is common in the prologue of the time, and also recalls somewhat the opening, or *loa*, scene of the *Égloga en requesta de unos amores* of Encina where Mingo is so perturbed, in this case at having to face his patrons, that he says to his companion,

Yo te huro a San Crimente
Que no sé qué me hacer.

But in the *Comedia Tidea*, does the statement mean that the audience had become restless and inattentive, or that the writer was in fear of a wavering of interest with its natural accompaniment of noise and disturbance? If so, an *entremes* at this point would seem all the more justifiable and to be expected.

Damon, who follows Menalcas, tells him of his adventures in the city and of meeting "a thousand students" who,

Ellos juntos
comiençan habrar de puntos,
cercaronme en derredor;
yo miralles sin barruntos
y dezilles: si, señor.

¹⁴ Romera-Navarro, "Observaciones sobre la Comedia Tidea," *Mod. Phil.* XIX, pp. 187-198. He does not think this scene a *passo* because of a possible, though slight, relationship to the play.

Sin me cato,
 dame uno del çapato,
 otro punçar la trasera
 pelaronme un gran rato
 todos juntos la mollera.

This is, of course, the situation of the *Auto del Repelon*, the clash of town and gown, and in the manner of its presentation very close to Encina.

The *Farsa Salamantina* of Bartolomé Palau¹⁵ is one of the most important of the earlier plays for material for a study of the development of the *entremes*. Professor House has called attention to a number of these comic-relief scenes, of which this play contains more examples than any of its predecessors. He inclines to think that they bear considerable relationship to the *passos* of Rueda.¹⁶

The first introduces a Biscayan, Juancho. In a scarcely intelligible jargon, he tells a student and Soriano that, on coming from his country to Castile, and finding himself out of money, he exchanged his arbalest for a guitar. He wants to communicate with his family, but cannot do so. The student offers to write his letter for him, and by so doing, manages to get a little money from him.

The immediately succeeding passage also forms an *entremes*. Anton, who is a typical *bobo*, comes in. He is on an errand for his mother. To remember his commission, he repeats in monotonous refrain,

Sangre para las morzillas
 y tripas para el quajar.

The student and Soriano ask him whether the pudding his mother makes is good and whether she will sell them some of it. To both questions he replies in the affirmative, but meanwhile he has forgotten his refrain. They tell him what it was that he was saying, and while he goes his way, they proceed to the home of Mencia, Anton's mother. While

¹⁵ The earliest known edition is dated 1552. Whether this is the *editio princeps* is not certain. Cf. Morel-Fatio, *Bulletin Hispanique*, II, 239.

¹⁶ R. E. House, "Sources of Bartolomé Palau's *Farsa Salamantina*," *Romanic Rev.*, IV, 311-322.

she is getting ready what they have desired to buy of her, they steal a piece of bacon, but Mencia detects them in the act and raises an outcry. Anton returns to force the student to leave bonnet and cape in payment for the theft.

As will be seen, this makes, on the whole, an excellent *entremes* of rather highly developed type, comparable with, if not actually excelling, some of those of the *Deleitoso* and the *Registro de Representantes* of Lope de Rueda.

The opening scenes of *jornadas* two and three are entirely independent of the main action of the play, and form comic interludes. They belong together. The second is simply a continuation of the subject of its predecessor. The action of both is based upon Beltran's passion for Teresa. These scenes form to some extent a burlesque on the courtly idea of love. This is especially true of Beltran's soliloquy, lines 1302-1368. Both passages are coarse and vulgar to an extreme. They form an appeal to the baser instincts of the Salamanca students before whom the play was intended to be given.¹⁷

In *jornada* three, the closing scenes¹⁸ are another example. The *bachiller* Tripero comes to procure the services of Anton. He arouses Mencia who at first denounces him as a disturber for coming at such an unseemly hour and then, learning who it is that calls, receives him graciously as an old acquaintance. Mencia recalls the *Celestina*, and to some extent, Eritea in Encina's *Placida y Vitoriano*. She promises Tripero that he shall have the assistance of her son, but wants to know what he desires of him, to which Tripero replies,

No falta
ado hay fatiga harta,
que han venido por mi en posta.
Voy, comadre, a sancta Maria
a conjurar la langosta.

¹⁷ R. E. House, *Romanic Rev.*, IV, 314, has called attention to the striking resemblance between these scenes and certain passages in the *Tesorina*.

¹⁸ Lines 1584-1789.

Anton enters:

Boto a san,
que parezco sacristan,
y aun casi (casi) clerizon.

Supposed to assist Tripero with the conjuration, he puts the conjuror's book in the caldron, and the rest of the scene is filled in with his stupidity and nonsense. Nevertheless, the whole does not make a bad *entremes*.

In the fourth *jornada* is a short scene¹⁹ of the type. Anton is selling sausages. An *alguacil*, under pretext of doing his duty in examining the wares, frightens him by threatening arrest and imprisonment, and takes possession for himself of the whole contents of the basket.

Allied to this scene, much as the scenes in *jornadas* two and three were connected, is the closing passage of the play which forms another *entremes*, and another case in which a *passo* comes at the close of a play. Mencia wants to send Anton on an errand with a basket of sausages, but he is eating and refuses to be disturbed. Finally, however, after a good deal of coaxing and wrangling, and the promise of a reward in the form of a sausage, he consents, takes the basket, and learns the message he is to repeat on delivering it. But the moment his mother's back is turned, he commences to sample the contents, saying that, if called to account, he will declare that a dog ate it. The *alguacil* enters, pretends that Mencia's sausages are dirty, and over the united protests of Mencia and Anton, makes off with his booty. Mother and son, fearing still further pursuit from the law, hide.

These last two *entremeses* show a certain attempt at satire over the injustices of public officials. Social satire is to play considerable part in the *entremes* as it develops. It is a form that in every way lends itself to such subjects.

Of these passing-scenes in the *Farsa Salamantina* several are exceeding good examples of the newly-developing form,

¹⁹ Lines 1840-1894.

and might well have been written separately as *entremeses*. The change from the crude scenes of an author groping for something without a clear idea of the end to be attained, a condition found in Encina and Jayme de Güete, is already considerable. It will be but another step to the fixed *genre*.

Badajoz, like Lucas Fernandez, often mingles the humorous and the grotesque with the religious element, using them to explain and develop his doctrinal points. Nevertheless, they are not always interwoven as is the case with his predecessor, and some of his scenes belong to the *entremes*. Only in occasional cases, however, do they show the completeness of form found in some of those of the *Farsa Salamantina*. If Badajoz in reality considerably antedates Palau, this is not surprising; it is all the less so when his traditional literary affiliations are considered. In much he is very far away from the school of Rueda in whom centers and culminates the early *entremes*.

The best-developed scene of the kind that he has is in the *Farsa Teologal*. A negress bearing a tankard enters singing a *villancico* on the birth of Christ. After some dialogue, a shepherd seizes the tankard and makes with it a jack-o'-lantern with which he frightens a boasting soldier into a swoon. When the latter recovers consciousness, he calls for a priest, and then says as an aside, that he will mend his ways and meanwhile feign toothache "por quitar inconvenientes." This statement about the toothache serves as preparation for the second *passo*, pages 112-115, in which the priest enters with a dentist. The scene between the dentist and his patient, the once boastful soldier, who is frightened half to death, is excellent from the standpoint of humor. The dentist, after ordering a glass of wine for his own, not his patient's stimulation, pulls one wrong tooth,—be it remembered that there is really no "right" one, for the soldier is only feigning,—then another, and is prevented from further depredations only by the intervention of the priest.

The former of these two scenes is the best of Badajoz's contribution to the form and one of the best before Rueda.

It is one of the comparatively few early *passos* that offers a definitely, dramatically humorous situation. The great majority depend more upon horse-play and coarseness, sometimes of the lowest sort, than upon a situation that offers a chance for real humor.

In the *Farsa del Colmenero* is a scene that may be looked upon as a very crude *entremes*. It opens with a long, rambling speech of a shepherd. A friar enters, enraged at his chatter. They quarrel, and would come to blows but for the intervention of a peacemaker who brings about an agreement. The content is not great, but it forms a comic passing-scene.

In the *Farsa de Tamar*, there is a scene whose whole purpose is to allow a certain time to elapse before the return of Tamar to the stage. It begins with a soliloquy by a shepherd. Opilio overhears his last words, and thinks that he is talking ill of women. A quarrel ensues, almost childish in its inaneity. A knife-sticking contest follows, and when Tamar at last reappears she thinks they are fighting, and tries to quiet them. This use of the *entremes* to allow a lapse of time required in the play is not unique here. In the *Eufemia* of Rueda, one of the passing-scenes has exactly the same purpose. In this case, it is used to give one of the characters time to go from one city to another.

The theft of the thirty ducats in the *Farsa Militar* can be considered a *passo* in spite of certain connection it might have with the play through the part the money plays in the development of the intrigue, and through certain of the characters. The friar tells a lame man, a one-armed man, and a blind man to take up the ducats from beneath the stone where they are supposed to be hidden,—Mundo has really stolen them again,—and divide them. The friar then departs. Of course they do not find them. The blind man thinks that the others have stolen his share, and attacks them bitterly. The *Diablo* maliciously hits him on the head. The blind man blames his lame comrade, and a fight ensues. The friar reënters and intervenes. When

the lame man again protests vehemently that the ducats were not there, all turn their wrath upon the friar whom they accuse of having deceived them. It will be seen that the whole action turns upon a series of misunderstandings, a situation common enough in the early *passo*.

In the works of Sebastián de Horozco, there is perhaps the earliest extant example of an *entremes* entirely separate and apart from a play. This is the *entremes* written "a ruego de una monja parienta suya." For a long time it was thought that this was the first time that the word occurred as synonymous with *passo* and a number of critics have repeated that statement. As has been seen, there is now known to be another case of the same use, probably earlier than Horozco's. But up to that date, these scenes have all been included in larger dramatic compositions. This *entremes* of Horozco stands as completely separated from a larger dramatic form, as do those of Rueda in the two collections published by Timoneda. The one possible exception, if it is at all to be considered a real example of the form, is the *Auto del Repelon*.

The *entremes* in question is, as regards form and content, of no very special interest. Its attitude is distinctly one of levity, if not of mockery, of religious things, an attitude on the part of the author that reappears in the *bobo* scene of the *Historia de Ruth*.

The structure of the scene is loose and there is no distinct dramatic purpose. By turns, the love-passion of the peasant, the beggar at his trade, a new departure in the *passo*, and one which will be a fruitful source of material, a dishonest friar, and a bun-seller are depicted with more or less skill.

In the *Representacion de la historia evangelica del capitulo nono de Sanct Juan*, Horozco has another *entremes* distinctly so named: "Mientras vuelve el ciego, pasa un *entremes* entre un procurador y un litigante." A lawyer laments his lack of clients. He describes how he plucks those who fall into his hands, and then abandons them. All is grist that

comes to his mill. A client appears, and the lawyer proceeds to apply his system. His greeting is cordial, and he makes use of the Bible to serve his ends,

Ora sus, nombre de Dios,
Quidquid venerit ad nos
non eiiciemus foras.

The client gives and gives until at last he exclaims,

Veis ay otro ducado,
aunque del comer lo quito.

Whereupon the lawyer, having bled his client to his last ducat, abandons him.

This *entremes* is interesting for its material. The lawyer's cold-blooded greed, his carelessness of the ultimate interests of his clients, his effusiveness that borders almost on servility while he is wringing money from his victim, his desire to create litigation for his own profit: all these are well depicted for the time at which the passage was written.

In addition to the scenes mentioned, Horozco has a very short one in his *Historia de Ruth* between a major-domo and a laborer, Reventado, that has some of the characteristics of the *entremes*.

The first scene of *jornada* III of the *Comedia Florisea* in which servants and gentlemen alike are terrified at the appearance of *Fortuna* dressed in allegorical character is entirely separable from the plot of the play, and offers an excellent example of the detached scene. In the *Comedia Radiana* and the *Farsa de Lucrecia*, there are likewise comic passing-scenes, but of no great interest in a study of the *entremes*.

The anonymous *Farsa llamada Rosiela* contains two *passos*. The first, lines 215 to 475, opens with Caniuano endeavoring to arouse his worthless son. The latter is the conventional *bobo*. The master enters. A discussion between him and the *bobo*'s father, Caniuano, who is a gardener, over crop and weather conditions can scarcely be called humorous. The comic element is supplied by the forgetfulness and gluttony of Benito, the *bobo* son, who recalls some-

what the shepherds of Encina at least in his gluttony, but still more Anton, the *bobo* of the *Farsa Salamantina*. The second of these scenes, lines 623 to 738, has little point, and as in so many of the early attempts at the *passo*, roughness takes the place of humor. Both scenes, however, continue the already establishing tradition of the new form.

Already, then, many attempts at the new form, a few conscious as in the case of Horozco, many blindly groping, have been made. An abler hand than that of any of these will shortly fix and establish the new *genre*, and that will be the work of Rueda, the first real *entremesista*.

W. SHAFFER JACK